

Mus. ant.

pract.
570

Baker

Mus. ant. pract.

I 40

13.

Basso

CANTIO- NES SACRÆ.

Unius, duarum, trium, & quatuor Vo-
cum, cum Instrumentis, & Basso
Continuo.

AUTHORE

LEONARDO SAILER,
Ulmenſi,

SERENISSIMI PRINCIPIS à BADEN
& HOCHBERG, &c.

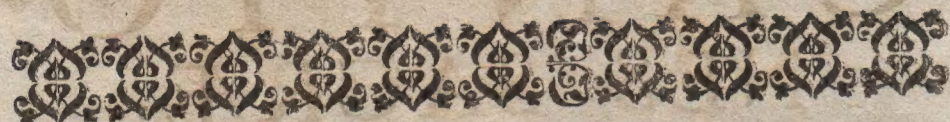
Musico & Organista Aulico.



BASSO.

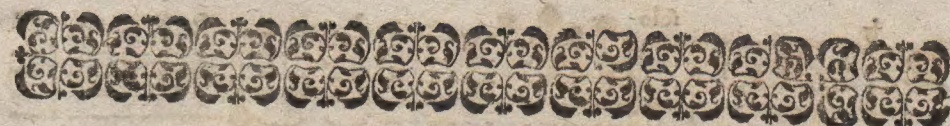
BASILEAE,

Typis JOHANN. CONRADI à MEHEL.
Anno M. DC. XCVI.



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- VI. O Jesu mi, Alto, 4. Instrum.
- VII. O! anima mea, A. T. B. 3. Instrum.
- VIII. Ad mensam superum, ad panem caelicum, A. T. B. 2. VV.
- IX. O! celi beati, A. T. B. 2. VV.
- X. Durum Cor, A. T. B. 2. VV.
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- XIII. Das neugeborene Kindelein, A. T. B. VV.
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II.

Basso.

A

Sinfonia.

ve a ve

Je su Christe a ve Do mine Rex bene-

dicte a ve Do mine a ve

Do mine Je su Chri ste a ve

Do mi ne Do mine Rex be ne dicte a ve

Rex be nedi ct.

C. I.


 C 2. A - ve a ve vi ta spes pe-

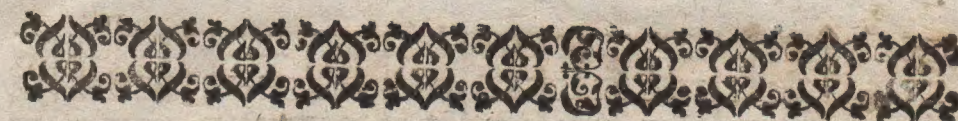
 rennis fons dul co ris fons a moris te da nobis in per -

 pe tuum a ve vi ta spes pe rennis fons dul-

 co ris fons a mo ris te da nobis in per-

 pe tu um, te da no bis in perpe -

 Ave Jezu ut supra apud
 signum, +.
 tuum.



IV.

Basso.


 D can tus ad fonos ad

 gau - di a ad gau di a fi de les ad

 fonos ad can - tus ad fonos ad

 gaudi a ad gau - di a ad gau di a

 fi de les, nec o culus vidit nec

 au ris audivit nec mens pene travit quae Deus praepa-
 S 2

ravit a man ri bus e um nec o culus

vidit nec au ris au divit nec mens pe ne-

travit quæ Deus præpa ravit a man tibus

e um a man tibus a mantibus e -

um, Quæ fœ li ci tas

fer va tur ho mi ni, quætranquillitas datur fi de libus,

quæ læti ti æ quæ de li ci æ quæ fœ-

li citas servatur ho mini quæ fœ li ci tas

servatur ho mini, ^{solo.} Quod cor non compungitur quæ

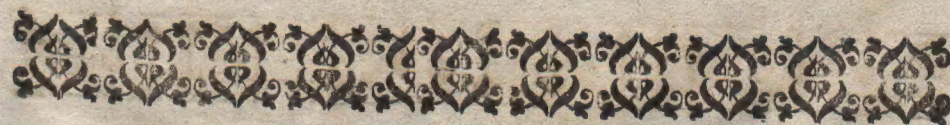
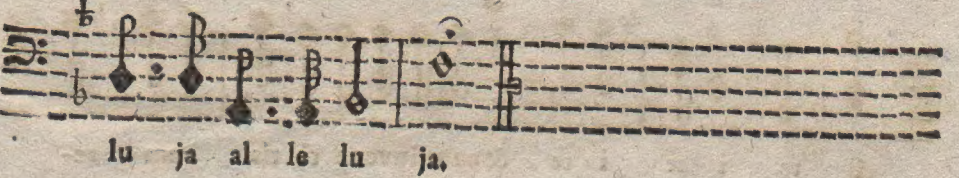
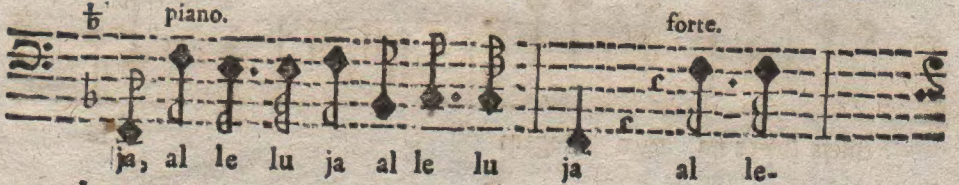
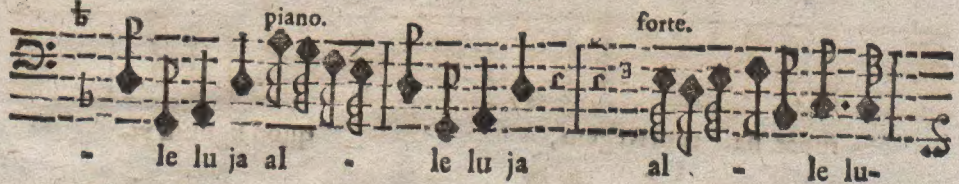
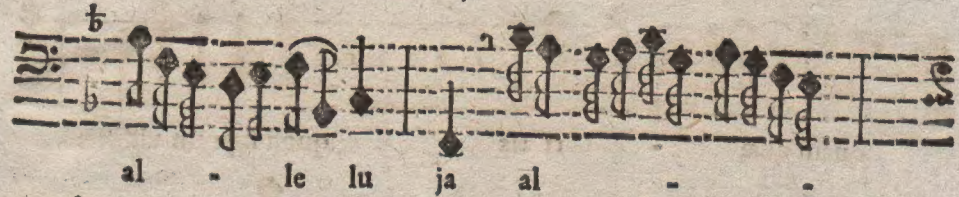
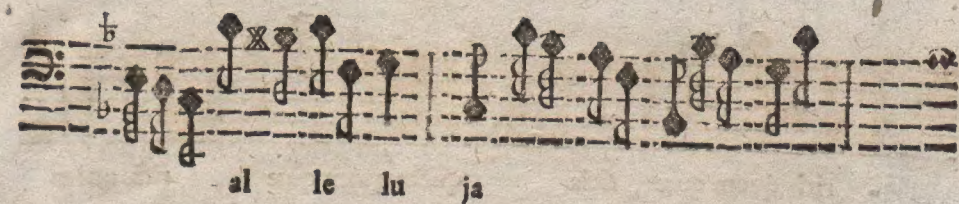
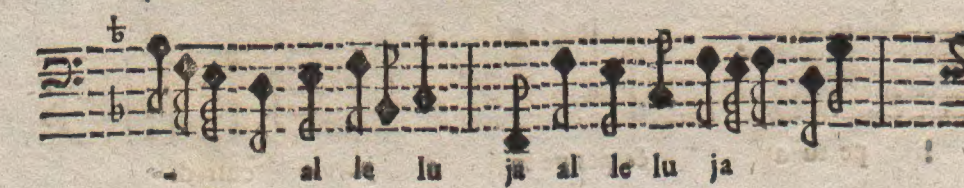
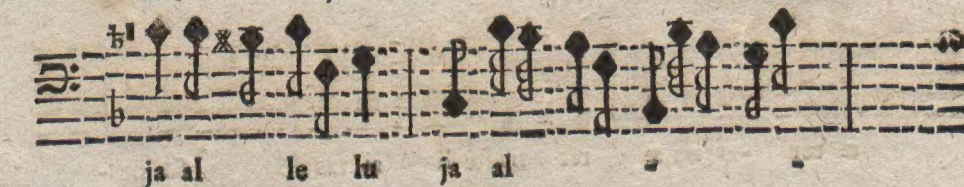
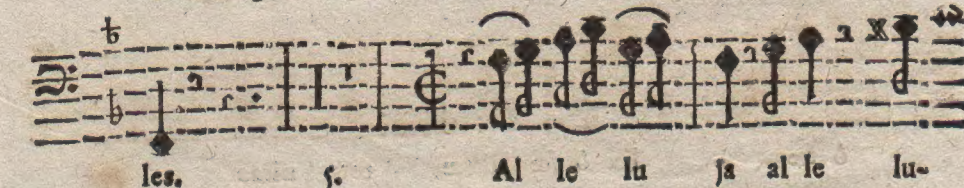
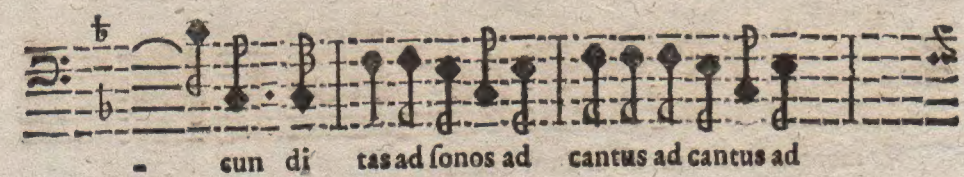
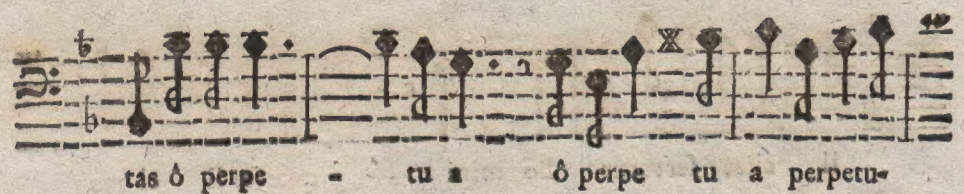
mens non confun ditur dum hæc ta

li a co gi tat, æ ter na

ô fœ - lix ô fœ lix æ ter nitas

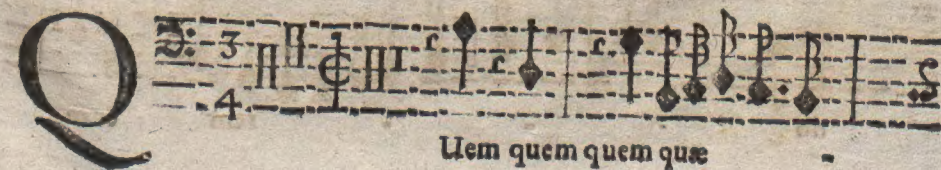
æ ter - na æ ter na fœ li ci tas & per-

pe tu a & per pe tu a ju - cun di -



V.

Basso.



ritis quem quæ ritis quem quem quæ ritis quem
quem quæ ri tis quod signum vidistis
super na tum Regem, quod signum vi-
distis super na tum Regem i te
i te i te & cum invene ri tis eum re-
nun ti a te mi hi, ut & e go ve ni ens a-
do rem eum

Al le lu ja al le lu -
ja al le lu ja al le lu -
ja al le lu ja al le lu ja
al le lu ja al le lu ja al le lu ja al-
le lu ja al le lu ja al le lu ja al le lu -
ja al le lu ja
al le lu ja al le lu ja

al le lu ja al le lu ja al -

- le lu ja al le lu ja al le -

lu ja al le lu ja.

Viola II.

The image displays three staves of handwritten musical notation, likely for a string instrument. The notation is written on five-line staves with a treble clef and a key signature of one flat (B-flat). The first staff begins with the word "Sinf." written below the staff. The notation consists of various notes, including quarter, eighth, and sixteenth notes, as well as rests. There are also some decorative flourishes and a final double bar line with a repeat sign. The paper is aged and shows some staining.

The first system of musical notation for 'The Bird Song' is written on a five-line staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings 'p' (piano) and 'f' (forte) above the staff. The system ends with a double bar line.

The first system of the musical score is written on a grand staff with two staves. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with 'f' (forte) and 'p' (piano).

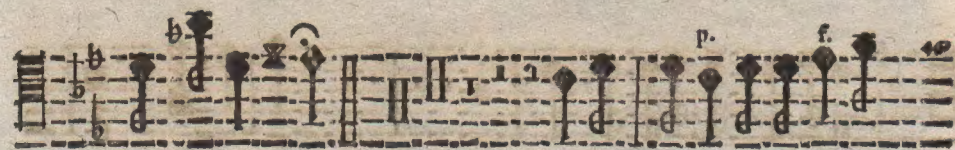
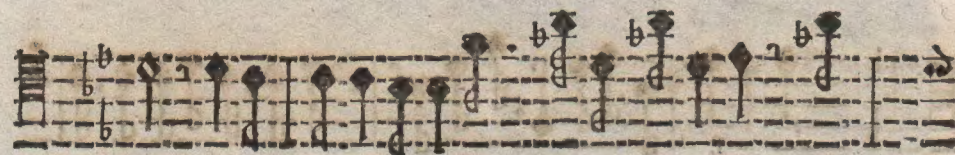
A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, including minims, crotchets, and quavers, as well as rests and accidentals. The handwriting is in a historical style, with some notes and rests marked with 'x' or other symbols. The staff ends with a double bar line.

adagio.

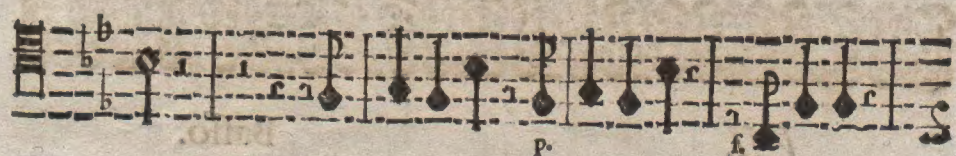
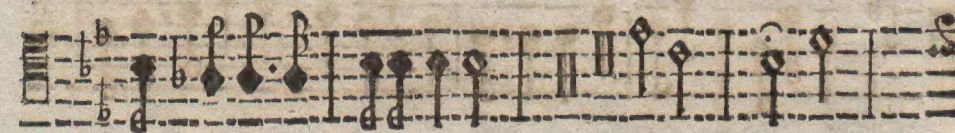
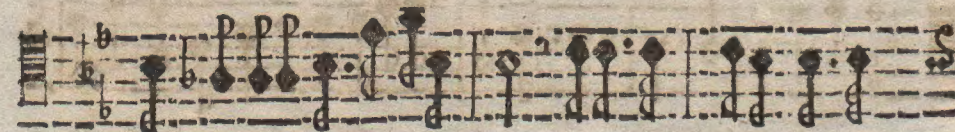
The second system of the musical score, marked 'adagio.', features a treble clef and a key signature of one flat (B-flat). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The system concludes with a double bar line and a repeat sign. Below the staff, the tempo marking 'T 2' is present.



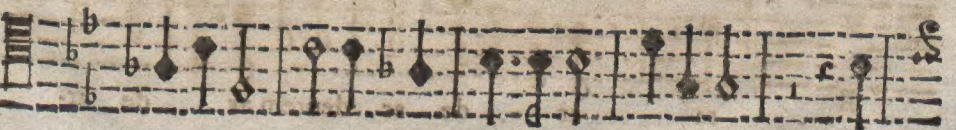
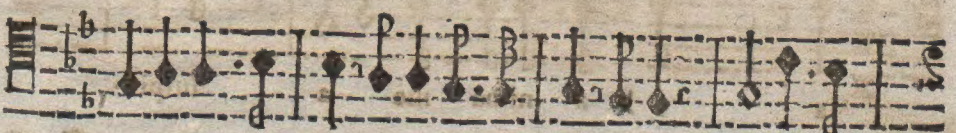
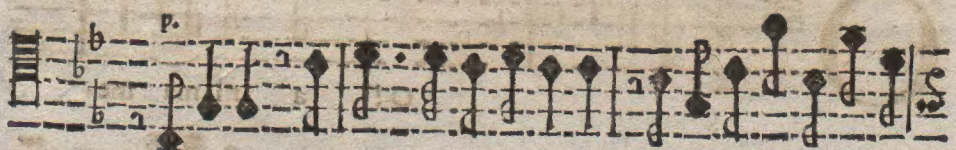
Ritor.

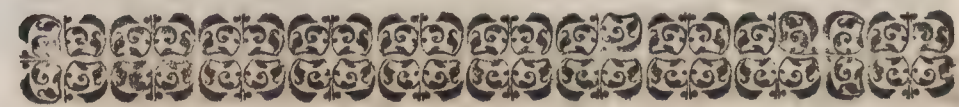
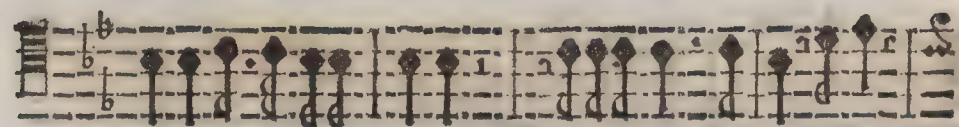


Ritor.



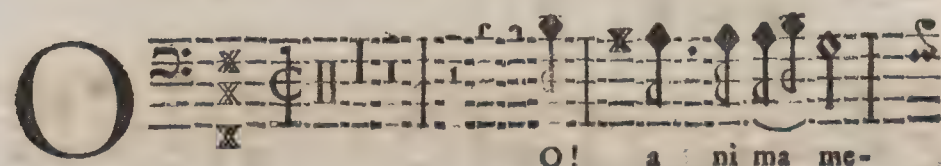
O! Jesu mi.



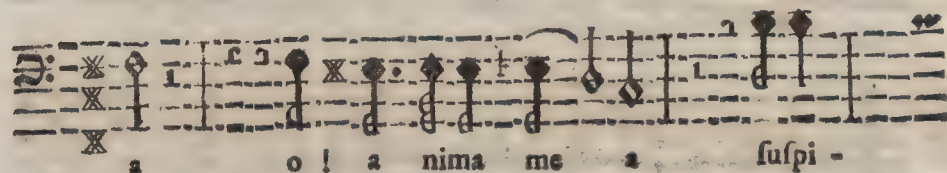


VII.

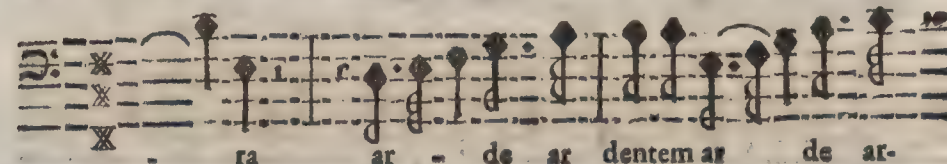
Basso.



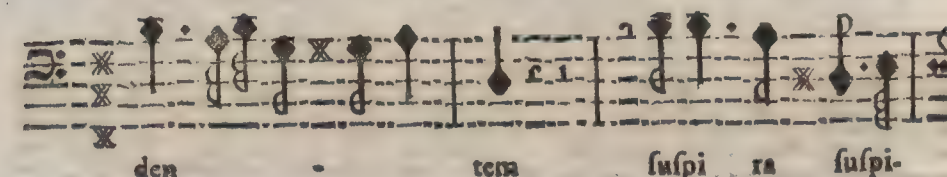
O! a ni ma me-



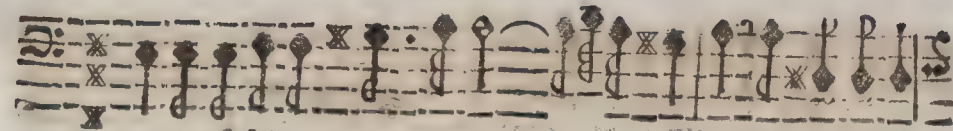
a o! a ni ma me a suspi -



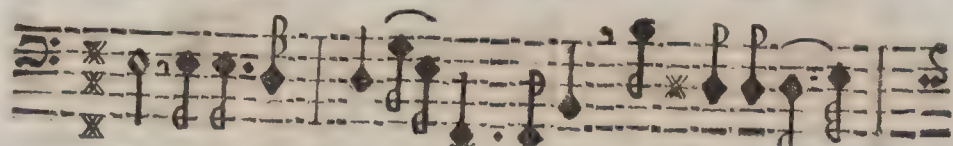
ra ar - de ar dentem ar de ar-



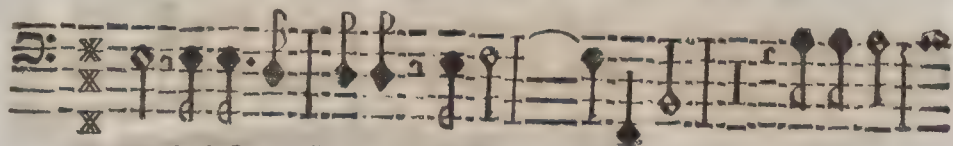
den - tem suspi ra suspi-



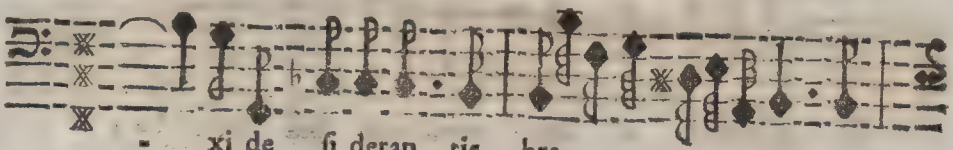
rantem suspira su spiran - tem de si deran-



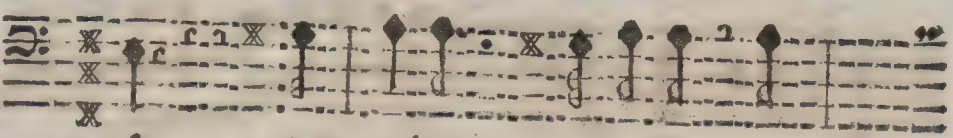
tem de si de ra de si de ra, de si de ran -



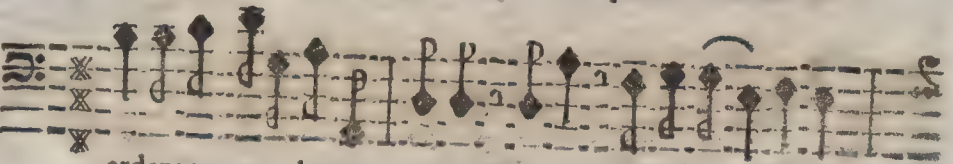
tem desi de rantem de si de ra Cruci fi-



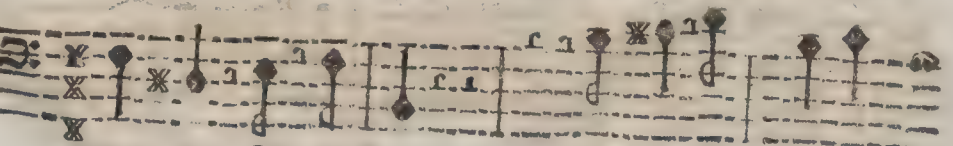
xi de si deran tis bra



a te ardent te quæ runt te



ardente ar dentte quæ runtte te su spi rant spi-



rant te su spi rant te te de si de-

rant te te de fi derant de fi derant

6
8
furge curre fe sti na fe stina ad

vul - ne ra, surge cur re fe sti na ad vulne ra.

3
4
Apprende vi scera constringe bra chi a be a ra

u be ra be a bunt te, apprende vi scera

constringe bra chia bea - - - ra

u be ra be abunt te, Strin ge latus Re dem.

to ris gusta gusta cor a moris vulneratum

in pa ti bu lo, stringe latus Redem toris prende

ma nus sal va to ris gusta gu sta cor a -

moris vulne ra tum in pa ti bu lo vulne ratum

in pa ti bu lo, fu spi-

ran - ti te a mabo suspi ra bo

a mor me us & Jesus meus, dic a-

manti suspi ranti suspiran ti dic a manti,
 te a mabo su spi ra bo a mor
 me us & Je sus meus Te a mabo su spi-
 ra bo amor meus & Jesus meus, dic amanti suspi-
 ran ti, Te a mabo su spi ra bo amor meus & Jesus
 meus, te a mabo su spi ra bo amor meus & Jesus meus
 & Jesus me us.



VIII.

Basso.

A D panem coe licum ad mensam
 su perum ad panem coelicum ve ni te hi la res ve ni te
 ce leres ve ni te ve ni te ve ni te veni te ve-
 nite Labi a si gi te dul corem
 su gi te dul corem su gi te coele stem si deles
 eua ri te ,papi las ca pi te dulcorem
 V a

fu gi te dul corem fu gi te coelestem fu gi te coele-

stem fu gi te fu gi te fu gi te fu gi te fu gi te coele-

stem. Ad levamen ad so-lamen ad le vamen

ad so-lamen propere te con vo-la te convo-

la te pro pe-ra te gusta te li ba te

& come di te panem sa cra-tis si mum gusta te li-

ba te & come di te panem sacra tis si mum pa nem

adagio. sa-cra-tis si-mum, bi bi te bi bi te

pre-ti o sis si-mum Chri-sti san-gui-nem & in e-bri-

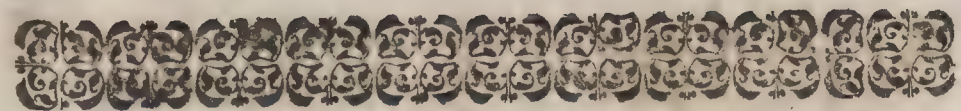
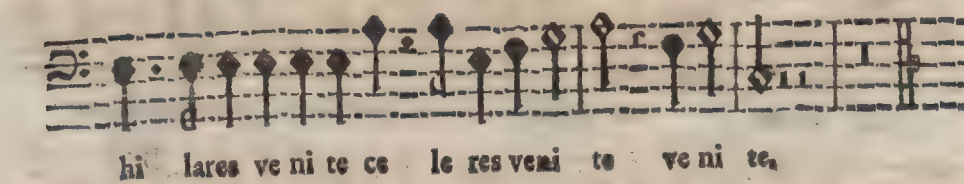
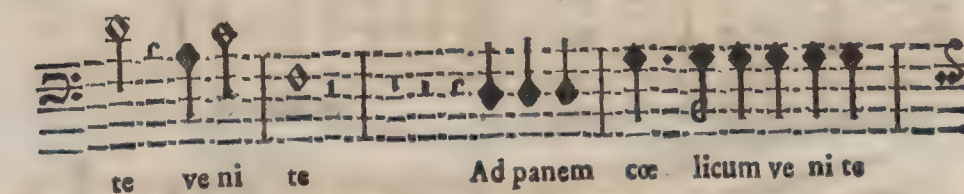
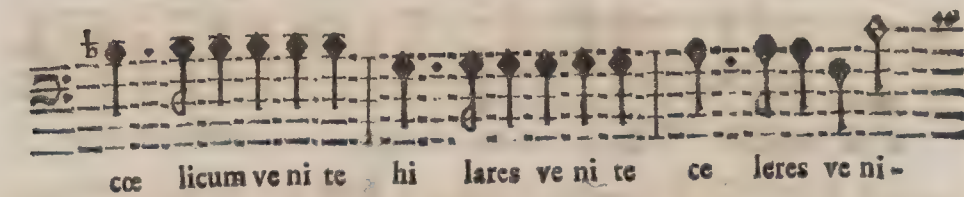
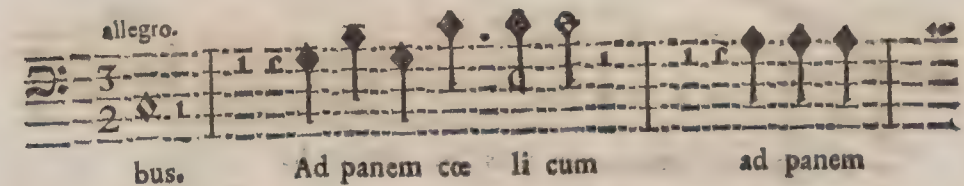
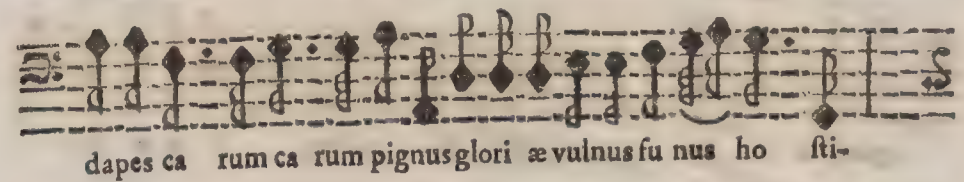
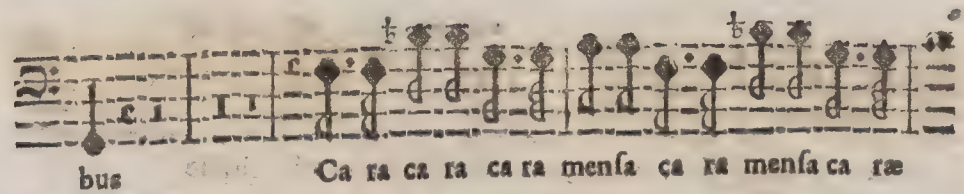
allegro. a-ti-ab-un-ber-ta-te do-mus Dei sem-per lae-

-ti can-ta-te & di-ci-te sem-per lae-ti can-ta-te can-

ta-te sem-per lae-ti-can-ta-te can-ta-te &

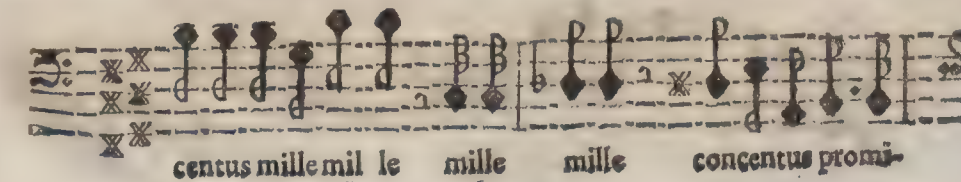
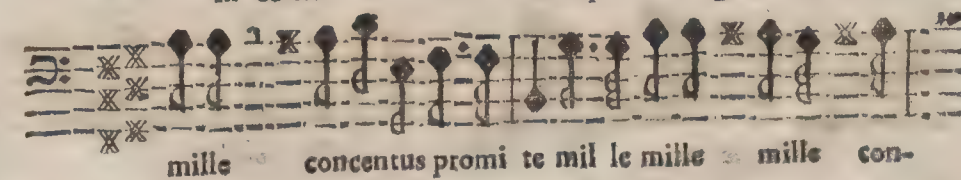
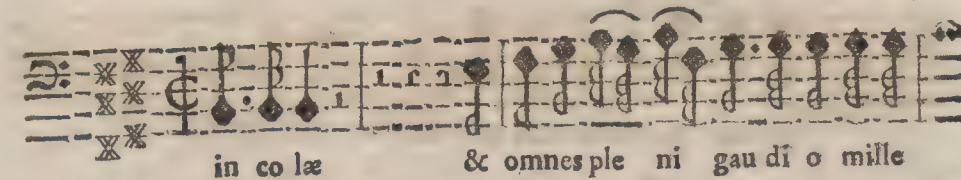
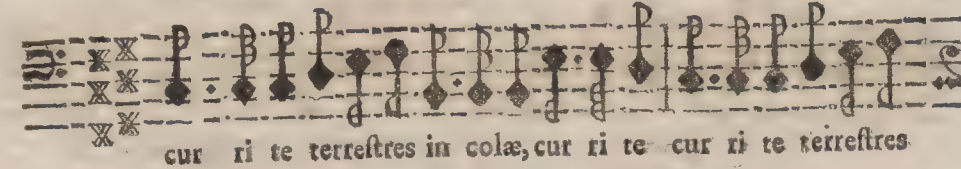
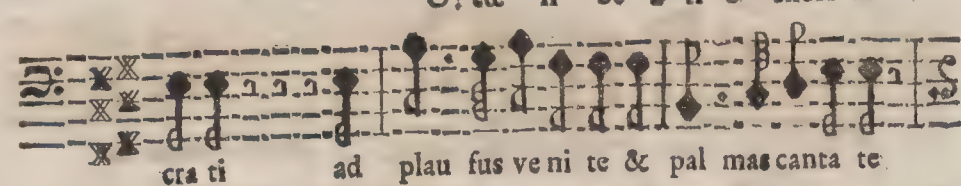
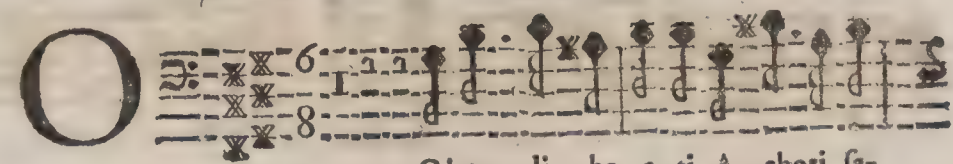
adagio. di-ci-te. Ca-ra-ca-ra-ca-ra men-sa, ca-ra men-sa ca-rae

da pes-ca-rum ca-rum pi-gnus glo-ri-ae, vul-nus fu-nus ho-sti-



IX.

Basso.



te concentus pro mi te. A.

falo.
Vi vit Je sus vi vit De us

vi vit Christus vi vit Christus a mor meus cu i

fo li glori a fac ut tecum re sur gamus re sur-

ga mus & cum sanctis guu de - a mus

in æ ter - na se cu la

in æ ter - na se

cu la, O cœ li be -

a ti ô cho ri fa crati & plausus ve ni te &

pal mas can ta te cur ri te ter res tres in co læ cur ri te

cur ri te ter re stes in co læ &

omnes ple ni gau di o mille mil le con-

centus pro mi te mil le mil le mille con-

centus mille mil le mille mille concentus promi-

x

te concentus promi te. Al - le lu ja al le-

lu - ja al - le lu ja al le-

lu - ja al - le lu ja al le lu ja

al le - lu ja al - le lu ja al le lu ja

adagio.

al le - lu ja al le lu ja

al - le -

lu ja



X.

Basso.

D U rum cor fer - reum

pe ctus & re spi ras nec su-

spiras re spiras nec su spiras o a nima crude-

- lis nec amas nec re clamas u bi De us amor me-

folo.

us. Jnter brachi a salva-

to ris in ter brachia Re dem to ris ca ri-

X 2

ta - - - tis ca ri ta - - -

- - - tis quære spi cu la inter brachi a - - - fal va-

to ris vi tam dant vi tam dant per gra ta vul ne-

ra, vi tam dant vi tam dant per gra - - -

- - - ta per gra - - - ta vul ne ra,

A mo re ar dore te volo te

quæro te co lo te lau do, a more ar do re te

vo lo te quæro te lau do A - - - adagio.

more ar dore te vo lo te quæro te co lo te

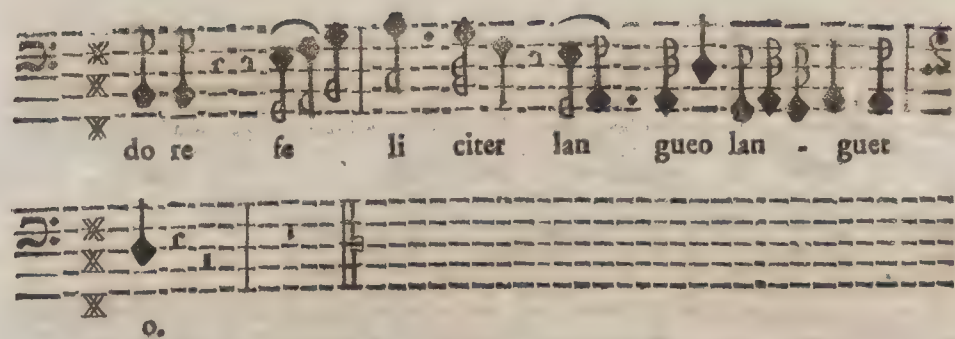
lau do a more ar dore te vo lo te presto.

quæro te lau do te quæro te co lo

te lau do, Te ho no rô in a more in ar-

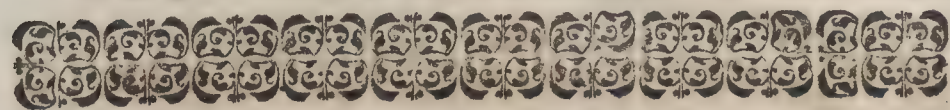
do re fe li ci ter lan gueo lan - - - gue-

o te ho no ro, in a more in ar-



do re fe li citer lan guo lan - guer

o.



XI.

Basso.



A le te va le te va-

le te mun danæ mundanæ de li ci æ

va le te profa ni va le te mun di de li ci-

æ va le te va le te va le te mundani va-



le te profa ni va le te pro-

fa ni va le te mun di de li ci æ

Cor meum & Ca ro me a

ex ul ta ve runt in De um vi-

vum cor meum & ca ro me a ex ul ta-

ve runt in Deum vivum in

De o vi ta mea in De o glori a

me a Adju tor meus & Li be-

ra tor me us & li be ra tor li be-

ra - tor me - us, & li be ra tor

me us sem per ju bi lus can-

tan do sem per dulcis in a mando

sem per ju bi lus can tan do sem per

dul cis in a mando semper

ju bi lus cantando semper dulcis in amando, semper

ju bi lus cantando semper dulcis in amando lau-

da bo no men tuum Do mine De us me -

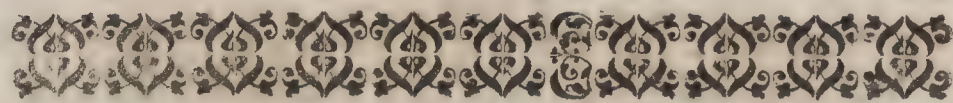
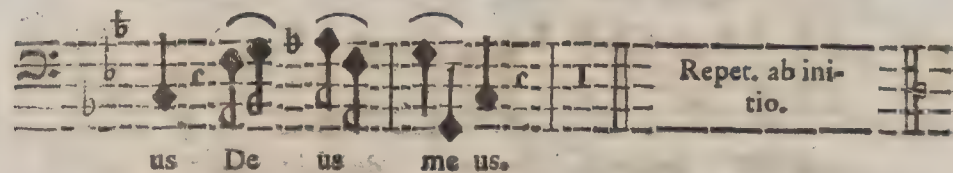
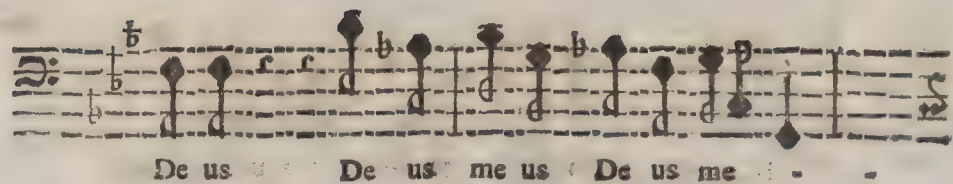
us, semper ju bilus can tando semper dulcis in a-

mando semper ju bi lus can tan do sem per

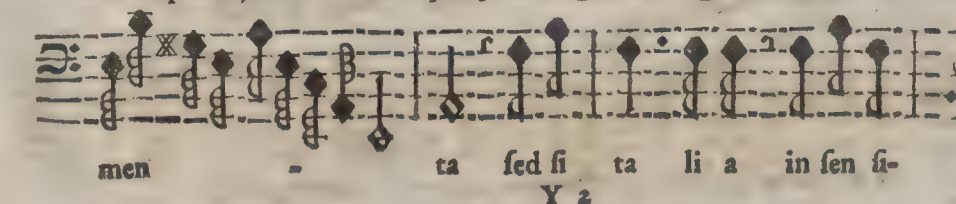
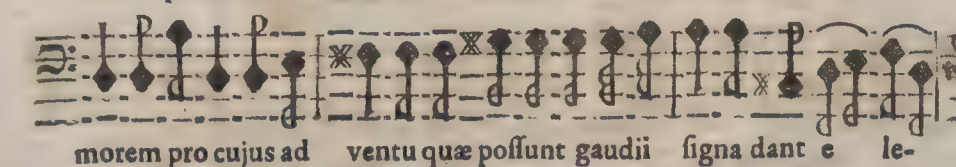
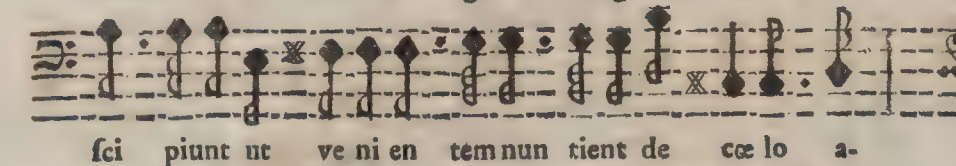
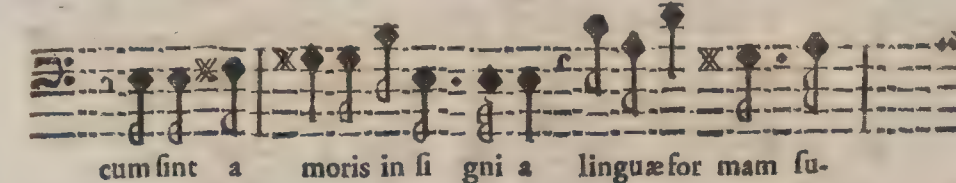
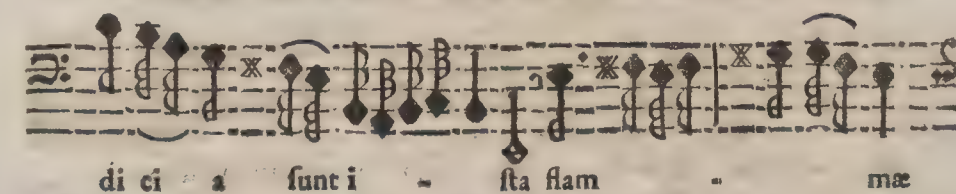
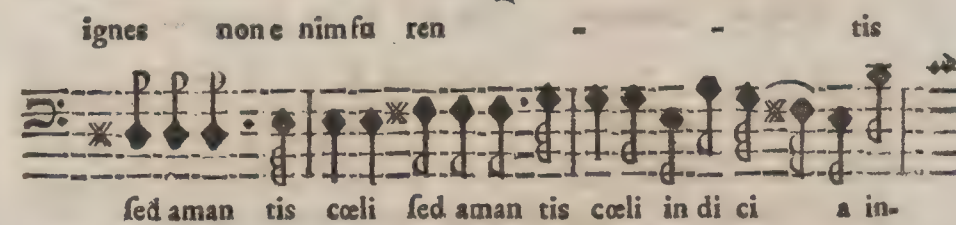
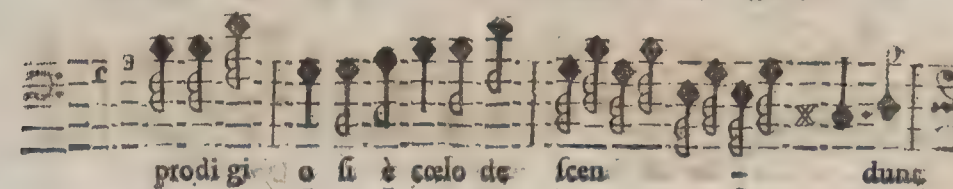
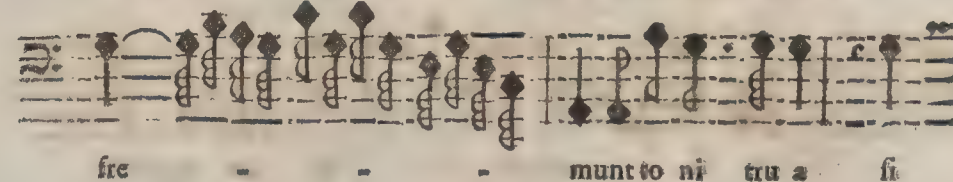
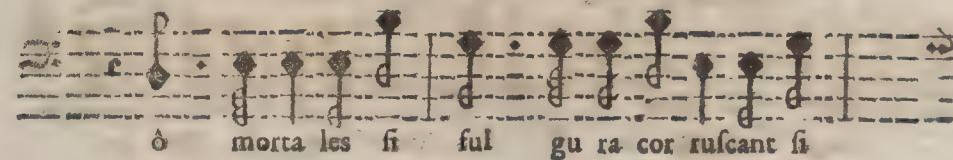
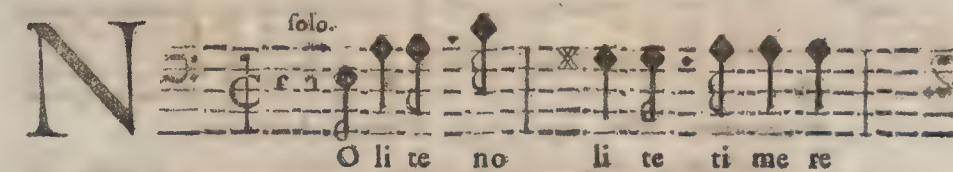
dul cis in a mando, lau da bo no men

tu um lau da bo no men tu um Do mi ne

Y



XII. Basso.



bi li a o perantur nos o fi de les quid a-

16.
ge - mus quid ne gli gi tis tam ca ro

ad venæ pa ra re ho spi tium quid quid ne-

gli gi tis tam ca ro, ad venæ pa ra re pa-

ra re ho spi tium quid ne gli gi tis

e ja Vi gi la te surgi te surgi te

Il li occur ramus vo cem us ut veniat pe ramus ut cur

- rat cla mem us ad nos ut de clinet, cla mem us ut

velit ad nos ut de clinet ad nos ut de clinet

di centes ex corde af fect u de-

voto ut sistat o rem us di centes ex corde af-

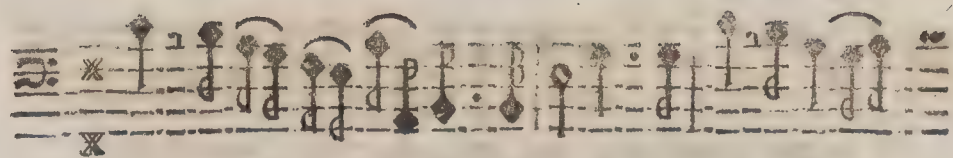
fe ctu af fect u de vo to af fect u de vo to.

Aria. 1. Veni ve ni dulcis ho spes, & in corde

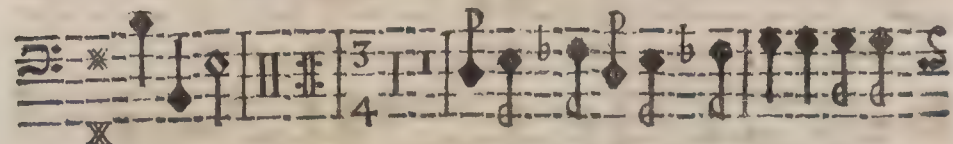
2. Veni ve ni noctem men tis, tu o lux splen-

3. Lingua ignita nos e ru di, fons vi ta lis

nostro in ha bi ta, ye ni ve ni sacer ignis, tu o
do re e li minia, ve ni ve ni carus Auster, tu a
nos vi vi fi ca, au ra sua vis nos in spira, conso-



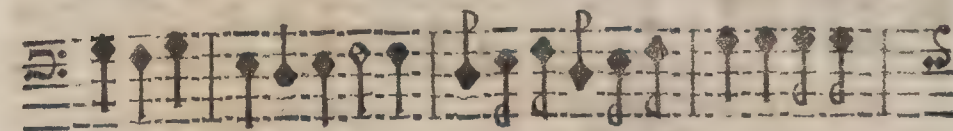
nos a mo re con - crema, tu o nos a mo re
 nos jam per fla gra - ti a, tu a nos jam per fla
 la tor nos vi vi - fi ca, con so la tor nos vi -



concrema. 6. Ju bi la re in æ ternum, in æ-
 grati a.
 vi fi ca.



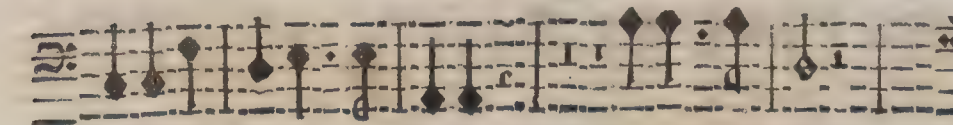
ternum & semper can ta re ut læti pos-



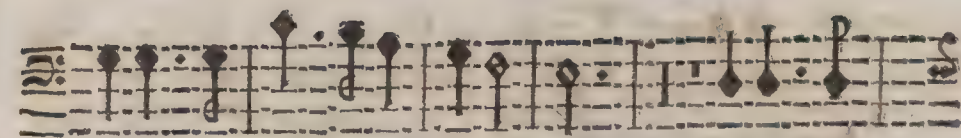
simus gau dere lætantes ju bi la re in æ ternum in æ-



ternum & semper can ta re ju bi la re in æ ternum in æ-



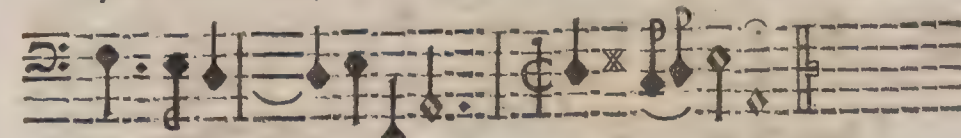
ternum & semper can ta re Al le lu ja



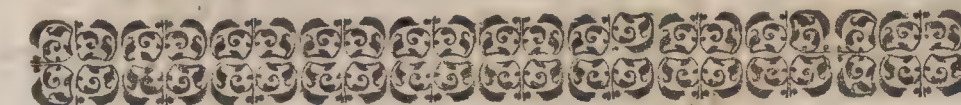
al le lu ja al le lu ja al le lu-



ja al le - al le lu ja al le lu ja al-

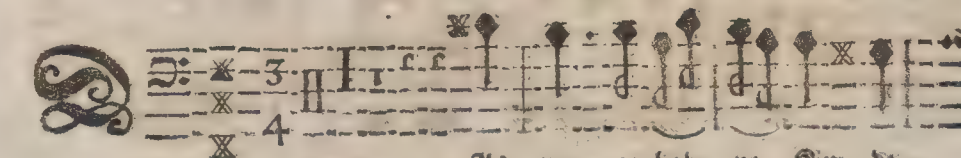


le - al le lu ja al le lu ja.

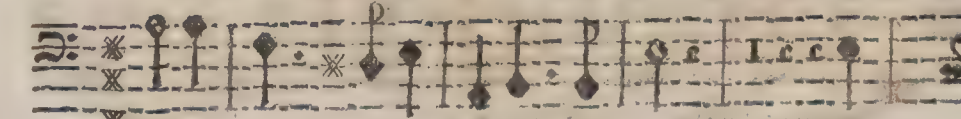


XIII.

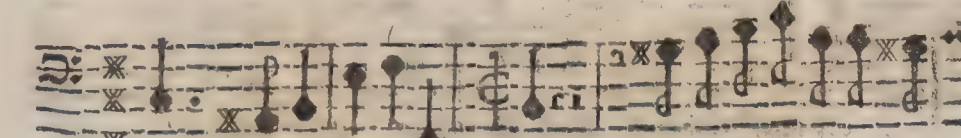
Basso.



Us neu ge bohr ne Kim des



leindas her - ge lie be JE su lein das

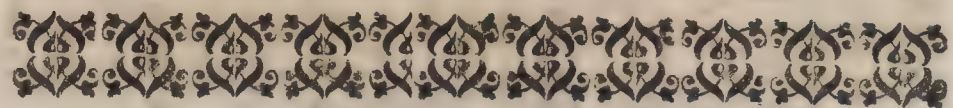


her ge lie be JE su lein bringt abermahleint neues

Jahr/bringt abermal ein neues Jahr zu Trost der
 gangen Christenschaar/zu Trost der gangen Christenschaar/zu
 Trost der gan gen Christen schaar/
 2. Viol. solo, Ist Gott versöhnt/
 ist Gott versöhnt und un ser Freund was
 kan uns thun/ was kan uns thun
 der arge Feind troß Teufel und der Höl len-Port/

Troß Teuffel und der Höl len
 Port/das Je sulcin ist unser Hort/di Je
 sulcin ist un ser Hort/
 Allabreve. Es bringt das rechte Zu bel jahr/bringt di
 rechte Zu bel jahr/es bringt di rech te
 Zu bel jahr/ was trauren wir toßtrau ren
 wir dann immerdar/ frisch auff es ist jetzt

sin gens seit/ das Jesulein wendt al les
 leyd/ das Jesu lein das Jesu lein wendt
 al les al les leyd/ wendt al
 , les leyd.

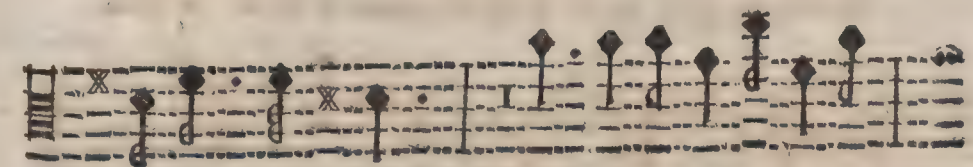
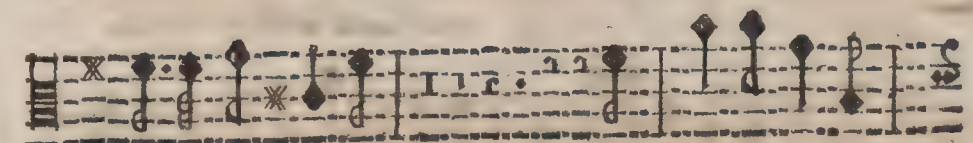
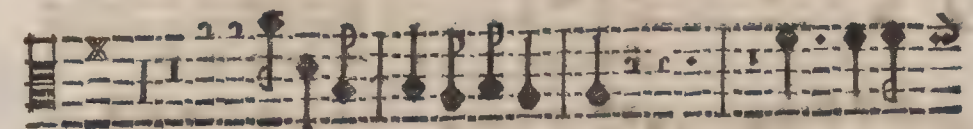
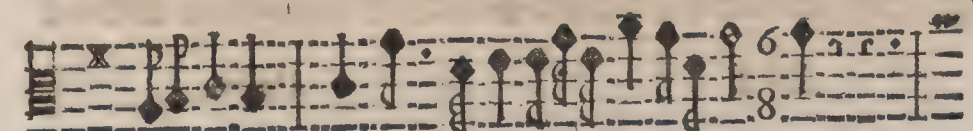
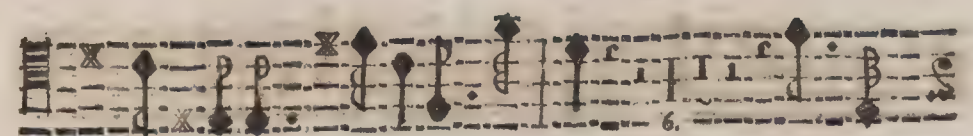
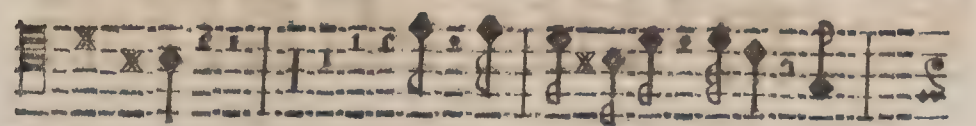
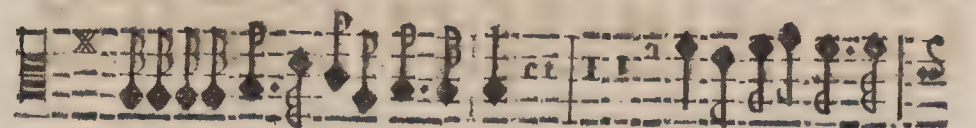
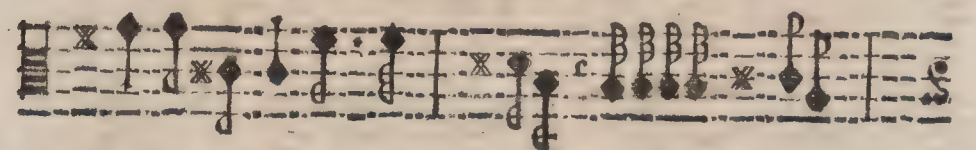
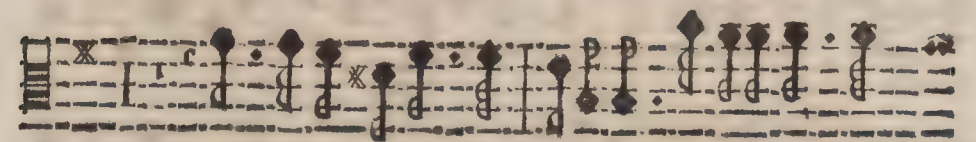
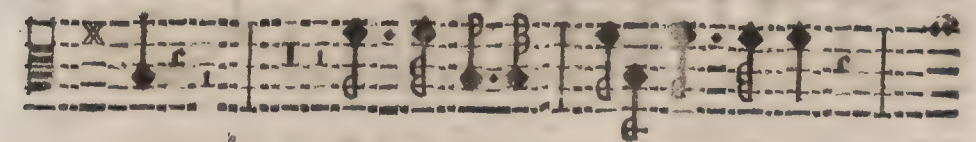
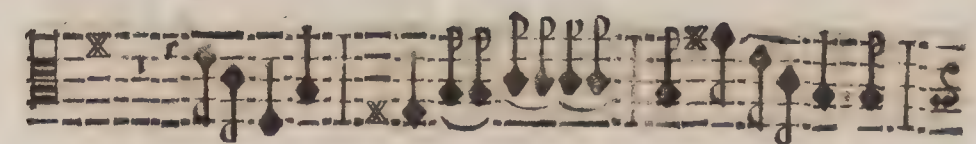


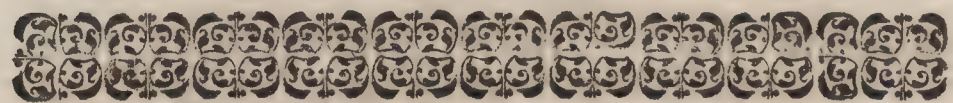
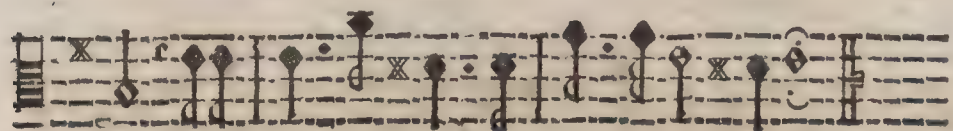
XIV. Viola.

Sinf,
 Sinf,

O Cor meum,
 O Cor meum,
 O Cor meum,
 O Cor meum,

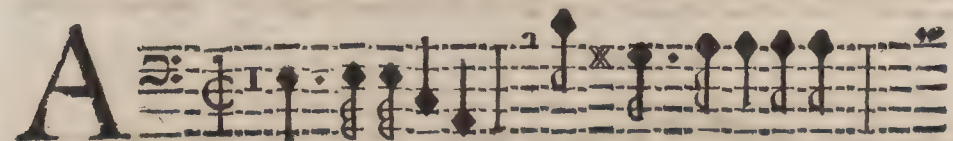
O Cor meum,
 O Cor meum,
 O Cor meum,
 O Cor meum,



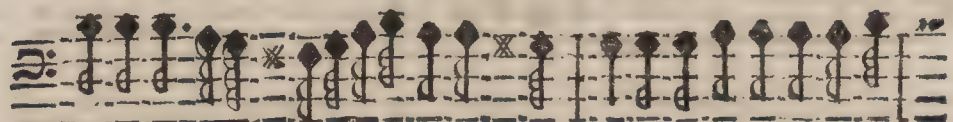


XVI.

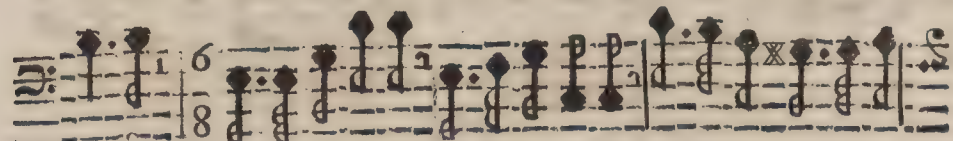
Basso.



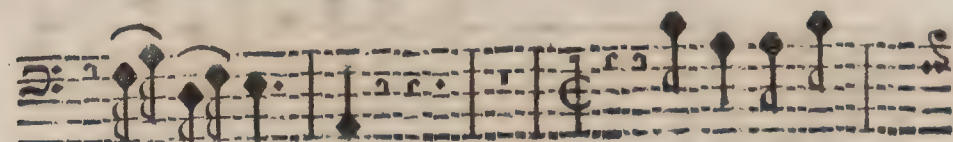
Nima me a cur de ti ne ris se-



se cu la - - - ri bus curis in se cu la ribus

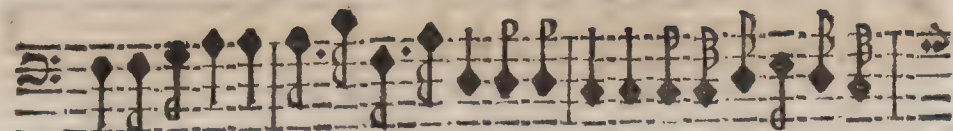


cu ris su spice coelum de spice terram re spi ce re spice

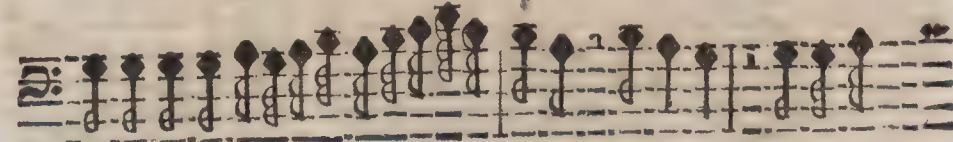


te met ip sam,

Non e nim cre-



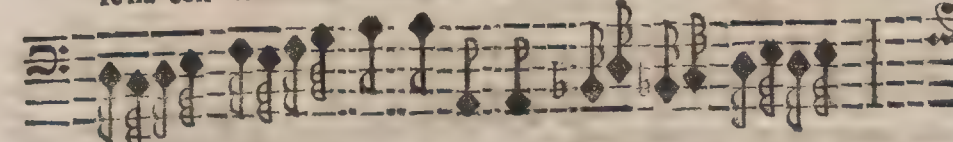
a ta fu i sti ut se pe li a ris in terram sed ut terre na con-



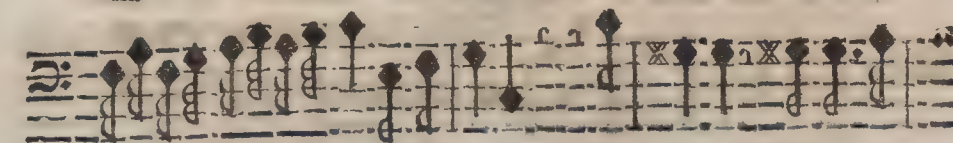
temnes transveha - - - ris in coelum sed ut ter-



rena con temnu transveha - - - ris transve-



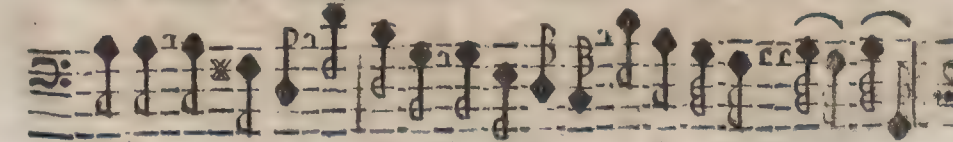
ha - - - ris transve ha - - -



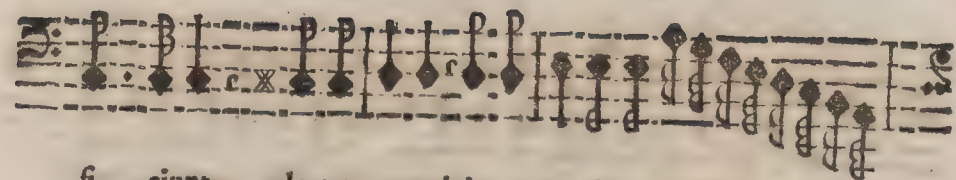
ris in coelum quid speras quid speras



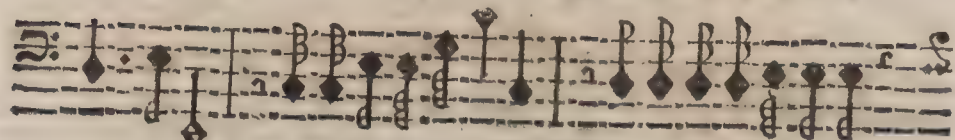
a nima in volupta tibus mundi in volupta tibus



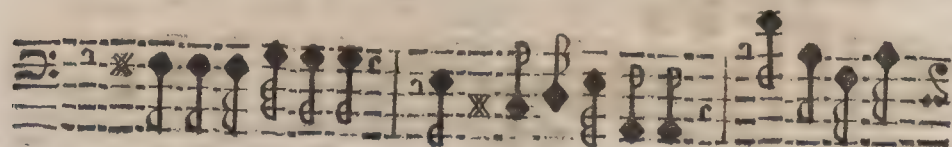
mundi, il ludunt, e ludunt, de fi ciunt, in fi ciunt, in ter-



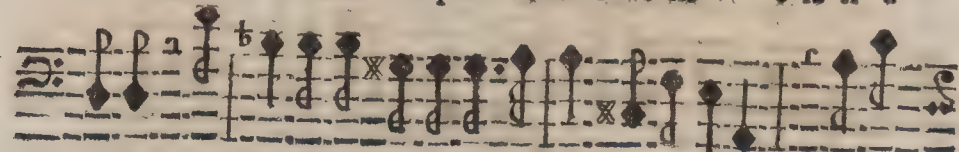
fi ciunt la tet anguis latet anguis in her



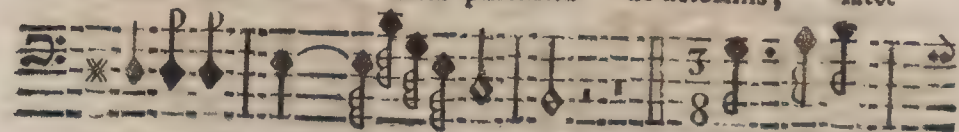
ba a mi ci ti a fallax de li ci æ fu ga ces



læ ti ti a, tristis præ stan ti a vi lis e la ti o



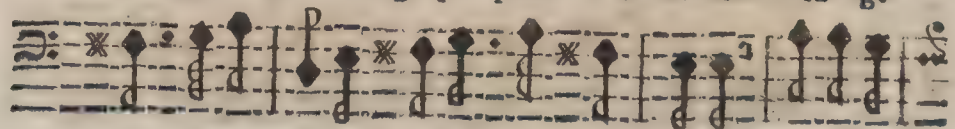
cadens dul cedo a mara pulchritu dō deformis, latet



anguis in her ba. A ni ma



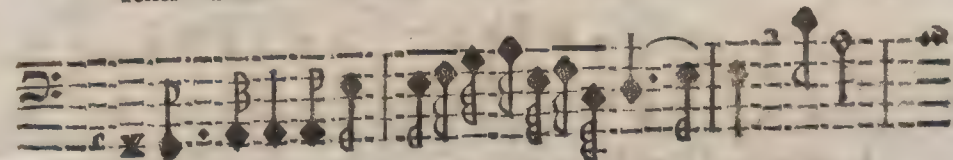
furge fur ge furge pro pera re ce de fu ge



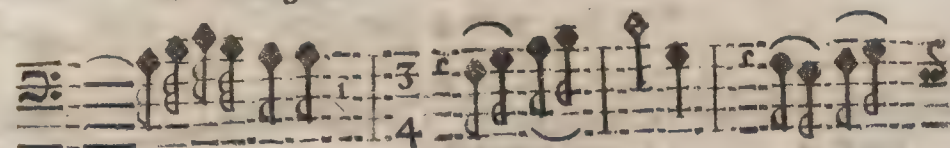
ad vo la ab ap paren ti bus umbris, a dispa



renti bus larvis de li ci is ter re nis latet anguis



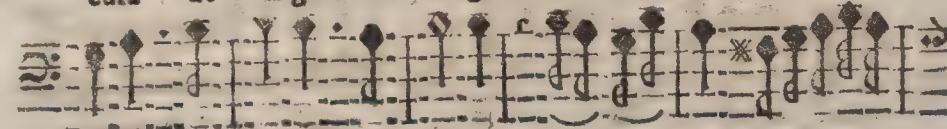
la tet anguis in her ba in her



ba quæ re cu ra quæ re



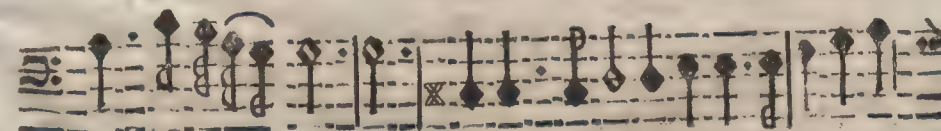
cura de li ge di li ge so lum Deum fa mu



la re De o me di ta



re de De o quies ce tantum quies ce



tan tum in De o quies ce rantum quiesce tantum in

Aa

De o. J bi juncun di tas si ne mæ sti ti a

i bi tranquil li tas si ne tristi ti a i bi pe rennitas si ne ne-

qui ti a i bi juncun di tas si ne mæ sti ti a i bi tran-

quillitas si ne tri sti ti a quies ce tantum

quies ce tantum in Deo, quies ce tantum

quies ce tantum in De o,

Aria, 1. O be nigne ô be nig ne mi Cre

a tor Pater tutor & Cu rator re fri-

ge rium conso lator tu orum fi de li

um re fri ge ri um conso la tor tu o rum fi-

deli um 2. Ne de spi ci as ne de spi cias

me cla mantem ne con temnes me pec cantem ne con-

temnas me spe rantem in tu a cle man ti a ne con-

temnas me sperantem in tu a cle menti a.

Aa 2

A single line of handwritten musical notation on a five-line staff. The notation includes a key signature of one flat (B-flat) and a common time signature (C). The notes are written in a historical style, with some featuring diamond-shaped heads. The staff is filled with a sequence of notes and rests, ending with a double bar line and a repeat sign.

A single staff of handwritten musical notation. It begins with a stylized clef-like symbol and a cross. The notation includes several vertical stems with circular or oval note heads, some of which are grouped by a horizontal line. There are also rests and a double bar line. The notation is written in a historical style, likely from a 16th-century manuscript.

A

men.

F I N I S.

Mus.-proect. ant.

